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NEW ENGLAND CEA FALL MEETING

President Nathan M. Pusey of Harvard University greeted nearly 200 CEA members gathered in the Lamont Library at Harvard University on November 1. After reviewing the struggle of the universities in America to free themselves from the control of the colleges and to establish scientific research, he stated that a contrary effort is now in order: the colleges must free themselves from the specialization of the universities.

President Pusey appealed to the humanists to bring about "a rehabilitation of the imagination" in our culture, to put meaning back into life. It is hard to get at the truth in non-scientific fields, he said, but it must be done. He deplored the surface qualities of contemporary life. What is being said in speeches and in the press is coming to mean less and less, he suggested; we move continually on the outside of life. It is up to the humanists to teach people to use words in a real fashion and to reach through to new levels of meaning.

Representations of Truth and Death

The general theme of this fall New England CEA meeting was the relation of literature to the other arts, and Erwin Panofsky of the Institute for Advanced Study of Princeton opened the formal sessions with a vital and absorbing discussion of "Virtues and Arts in Funerary

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AN EXPERIMENT IN ARTICULATION

Dissatisfied with the generality of state and national efforts in articulation between high schools and colleges, the General Composition Standards Committee of the CEA joined with Upsala College to sponsor an experiment in local articulation. On November 1, 1958, the entire English teaching staffs of the two local East Orange, N. J., high schools and of Upsala College met together to discuss mutual concerns.

The meeting addressed itself to the increasing criticism by many college administrators and teachers of English of the inadequacy of undergraduate writing. Informal discussion was led in the morning by Professor Donald A. Sears of Upsala College and in the afternoon by Mr. William Bauer, retired chairman of the Department of English, East Orange High School. Since his retirement two years ago, Mr. Bauer has taught part-time at Upsala, and so spoke from a knowledge of both levels.

Discussion covered such areas as the high school survey course in literature, composition grading, purposes of the high school English programs, college admission policies, freshman English and remedial work in college. The high school English curriculum was criticized as one that overloaded both students and teachers by being far too comprehensive and therefore lacking in depth. In theme work, for instance, each instructor in high school corrects between 135 and 150 themes per week. It was generally agreed that a proper job of correction was almost impossible under these conditions; if correction was done properly, no time for individual conferences remained. Thus student errors became compounded and ingrained by the weekly themes.

Other conclusions reached by the meeting were:

a. The teacher of English must himself know how to write and must be a student of language.

b. There is need for a liaison program between English departments and other departments in order to maintain standards.

c. Colleges should not admit inferior students and then blame the high schools for their products. Each time a college admits a "D" student, ground is cut from under the high school teacher.

d. High schools could well follow the college practice of giving load reduction to English teachers as compensation for theme grading and student conferences.

e. College comment: "High school teachers should try to develop intellectual discipline in students. Students should not be deluged with subject matter."

It was obvious to the participants that this experimental meeting had merely opened the subject. It was therefore voted to continue the meetings on an annual basis.

Donald A. Sears
Upsala College

EDUCATIONAL TV

(The author of this article is currently conducting a highly successful humanities course on a commercial TV station in Springfield, Mass.)

How conservative we academicians can be is displayed in some of our current attitudes toward educational television. Undoubtedly many of these attitudes were taken toward printing when printed books first came to be used in schools. On the other hand, some exponents of educational television claim too much for it. What, as a matter of fact, can a teacher rightfully expect from ETV, and what can he not?

It would be well to approach ETV in the same manner we should approach other possible media of instruction: The use we make of it is going to determine its goodness or badness for education. As we all know, even the textbook can be used to the detriment of education. So too can ETV. The question remains, What are its potentialities?

I should say at the outset that all of the evidence bearing upon this question is not in. Studies and evaluations of the use of ETV as well as new uses for it are continuing. But I think that if we do free ourselves of initial bias against it as a gadget or gimmick, we can see that ETV does offer genuine values to education in certain contexts. This qualification is all important. It indicates that ETV is no panacea for education's problems, nor is it going to take over education. In some contexts it can not do as well as conventional instruction, but in other contexts it can do as well and perhaps better, depending upon how we evaluate it.

In all of the tests and evaluations that ETV instruction has received—and it has received a lot, though they are not all equally good or reliable—it has by and large held its own. That is, it has in general done as good a job of instruction as conventional teaching.

It should be pointed out that conventional teaching itself has not received anything

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College English Association
20th Annual Meeting
Hotel Statler, New York City
Sunday, 28 December
4:30 p.m. Penn Top North
Topic: A Comprehensive Review of English Studies
Henry Sams, Edward Gordon, Albert Marckwardt, Willard Thorp
6:30 p.m. Dinner and Business Meeting, Riggs Restaurant, 45 W. 33d St.

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D. H. Lawrence Letters

Harry T. Moore, Univ. of Southern Illinois, reports that he had astonishing success this summer in locating hundreds of new D. H. Lawrence letters during a visit he paid to England as a Guggenheim Fellow. In addition, he checked the incorrect texts of many letters previously published and obtained permission to use many names heretofore left blank. He is working on a new two-volume edition of the letters of Lawrence and is preparing a new miscellany of Lawrence criticism for which contributions are invited, to be submitted by December 31.

John F. White, general manager of Pittsburgh's educational TV station WQED and former vice-president of Western Reserve University, has been elected president of the Educational Television and Radio Center.

The Controlled Materials Method Of Teaching The Reasearch Paper

(Paper read at the NC-Va CEA fall meeting at Washington and Lee University.)

Like everything else about Freshman English the research paper has by now been subjected to almost every possible kind of analysis: our arguments have ranged from who should pick the subject to the latest style in footnotes, and we are covered with bruises from battles defending **loc. cit.** and **op. cit.** against the encroachments of **ibid.**

We have all compiled our repertories of research paper jokes, like the one about the freshman who dutifuly noted "7 God, **The Bible** (New York, H. W. Nelson Co., 1942)." Now we have a new subject of controversy, with an impressive name suggestive of the laboratory sciences. Into this new battle, however, one may plunge with some enthusiasm, for I believe that it can be fought on principles somewhat loftier than the superiority of the MLA Style Sheet (in which I hasten to say I do believe). Before rising to principles, however, I should perhaps describe the Method I mean to defend.

It involves the purchase by each student of a volume of selected source materials on a fairly broad topic. Some of these topics will be suggested by the titles of some available texts: **Johnson's London; America Through Foreign Eyes, 1827-1842; Westward to Oregon; London in Plague & Fire, 1665-1666; Incident at Harper's Ferry, Autobiography of Brook Farm.**

America Through Foreign Eves, for example, contains in 102 double-column pages selections from Mrs. Trollope's **Domestic Manners,** Dickens' **American Notes. Tocqueville's Democracy in America,** Harriet Martineau's **Retrospect of Western Travel,** and Charles Augustus Murray's **Travels in North America.** The other volumes generally contain shorter selections from a greater number of squares, ranging to a total of 147 items in **Incident at Harper's Ferry.**

With the instructor's help each student finds a subject within the confines of the volume—"Crime in Johnson's London," "Foreign Attitudes toward American Slavery," "The Role of the Virginia Militia at Harper's Ferry," for instance. He then regards his volume as a collection of materials that preliminary research indicated might be useful. torn from their binding and stapled together for convenience. (This is not too hard for some students to imagine, since to judge from the librarian's complaints a number of them always prepare their papers exactly this way.) From here on, the Method is little different from the conventional one. The student goes through the usual ritual of note-taking, outlining, arranging of 3 x 5 cards, preparing a bibliography, and putting together a paper.

The Controlled Materials method of teaching the research paper has a number of advantages. These stem chiefly from the nature of the materials themselves, the increased efficiency with which the instructor may operate, and the fact that the stude has a better chance to learn from his expe iences. In addition to these points, my di cussion will raise an additional point abo the purpose of the research paper, which think is clarified by the Controlled Mate ials method.

In the first place, the materials are pr mary materials. While no one pretends th much original scholarship could come o of the research paper project — with without the Method—we all know that concoction of primary materials is more i teresting to prepare and consume than o consisting of a few gobbets out of the **Wor Book** or **Compton's** stirred into a ba stock from the **Britannica.**

Even when the reference librarian su plies the materials ("I need ten books Witchcraft!" is the anguished cry) the re sults are likely to be a depressing pastic with the smell of paste still on it. The co clusions the student reaches are not bas on the best evidence, when he reaches co clusions at all.

In working with primary materials, on th other hand, we are trying to make th student learn the truth about something— a restricted and perhaps minute truth, b one that forces him to come to a conch sion on evidence before he can apprehe it. Hence, we want to put him as close t the facts as he can get. But primary ma terials are not usually available on ma subjects in small libraries, and, if they ar can't stand the wear and tear caused by horde of **freshmen.**

Besides primary source materials, th Method provides—or can provide—excitin subjects. Under the conventional syste there are two choices. The students may a write on subjects chosen by the instructo as ones in which he is competent himsel

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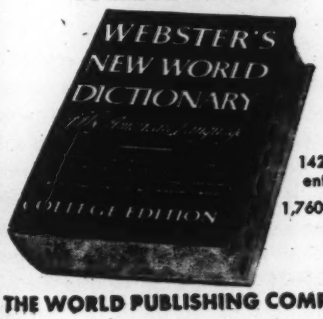

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PAPER WORK AND TEACHING

(Paper read at the NC-Va. CEA fall meeting at Washington and Lee University.)

First, I should like to comment briefly on the method which is sometimes used for computing a teacher's work load. Let's say that I teach four freshman sections of twenty students each. I have them write a theme a week. Say I spend ten minutes grading each theme. I will, then, spend about thirteen hours a week grading themes. I am in class for twelve hours, and I must devote two hours to preparing each class, a total of twenty-four hours a week preparation. Adding up, it looks as though I have something like a 49-hour work week, not counting considerable time spent in conferences, in teaching other courses, and in performing other academic duties. In short, I am being victimized.

But is it really as bad as all this? I think not. For one thing, if I am smart I will keep my four sections on approximately the same schedule, so that I will have to prepare only once for all four class meetings which will be devoted to the same lesson. So a great deal of time is saved; instead of spending twenty-four hours a week preparing, I will devote only six to this activity. Moreover, if I am lucky enough to be using the same text I used last year, I can cut my six hours by half. But even if I don't, I find that I work only thirty-one rather than forty-nine hours, once again excluding conferences and other duties.

Further, let's consider how my time is distributed. I work from September to June —nine months. I get about two weeks at Christmas and about two more at other times. I am actually teaching about eight months, or thirty-four weeks, out of the year. If, as many Americans do, I consider my work-year to consist of fifty forty-hour weeks. I should expect to put in about 2000 work-hours a year. Actually, though, I work thirty-one hours a week for thirty-four weeks, a total of about 1100 hours—a little more than half the normal work load. There's a figure that Walter Reuther would be proud of, even if I raise the total to 1600 hours to take care of conferences and so on. Similarly, if I taught five sections of freshmen, I would work about 1800 hours a year, still two hundred short of normal. And, of course, my so-called "normal work load" is that of a union member. I am supposed to be a profesional and hence should not be concerned with counting hours at all.

Now, my computations presuppose that I will have the summer free and that I will not have to work at another job, teaching summer school or whatever, to supplement my income. I find that my own salary is never enough for what I think is an average standard of living, but it is enough to allow me to live on the level of shabby gentility that prevails in the academic communities I am familiar with and to take the summer off. These summer hours are vitally important: it is then that I do the reading I may have missed during the year, the little research that I am capable of, the making of schedules and the preparation of notes for the coming term.

But if I have to make money during the summer, as some of my colleagues in other institutions do, I am in a sorry plight indeed. Here, then, is one place where I think effort should be concentrated. Instead of, or perhaps in addition to, devising means for reducing existing work loads, I believe that we should concentrate on making sure that instructors get enough money to live decently without having to take on extra work. We can support the programs directed toward this end of such organizations as the AAUP. Even better, we can keep ourselves restless enough to snap up better job offers when they come along.

Previously I suggested that we must consider student conferences and other academic duties in the instructor's work load. Conferences are generally recognized as part of the job and are unassailable. The

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PAPER WORK AND TEACHING
(Continued from p. 3)

other duties, however, might bear some scrutiny, especially since many of them are the result of institutional rather than departmental policy. I will list some other matters which have occurred to me as being ordinarily outside the aegis of English departments, but I do not wish to imply that I wish to see all of them abolished or even changed. I bring them up only as a reminder that things other than the grading of freshman themes bite into our time.

Emphasis placed by college or university authorities on research. As we know, in some institutions, primarily the universities, the instructor's function is conceived of as a dual one; he must teach and he must also produce publishable research. At one extreme there are institutions such as the University of Michigan where, I am told, the normal undergraduate teaching load is nine hours but where the carrying on of a research program is an essential part of the instructor's busines. At the other extreme are the small colleges with which we are all familiar where the normal load is fifteen or more hours and where time spent on research is regarded as time stolen from teaching. Obviously, if an instructor has to teach a heavy load and get out an article or two a year in order to be promoted, he must work very hard.

Admissions standards. I believe it will be generally agreed that the instructor can get more done in less time with bright students than he can with dull ones. This is not to say that the bright students are or ought to be neglected. I think what many of us object to is not so much our hours of work (indeed many of them are also hours of pleasure) as the overpowering boredom of correcting the same mistakes week after week and year after year. Therefore, we may give a bright student, who does not make many of these errors, even more time than we give a dull one, but the time expended seems like less. Here we touch on an important point: maybe we are not so much overworked as bored stiff by theme correcting.

Committee assignments. We all expect to serve on administrative committees; however, these assignments can be more or less onerous and time consuming. For an example of one which I regard as both onerous and time consuming, I again draw on my own experience. VMI has a college placement officer but he acts only as a coordinator; the securing of jobs for graduates is primarily a departmental function. I am responsible for trying to get jobs for graduating English majors, no mean feat, I might add, since many are reluctant to start for less than $7500 a year. The counselling, letter-writing, appointment-making and so on consume about as much time as the teaching of another course, and I should much prefer to do the teaching.

Readers and Student Assistants. There is little I can say on this subject that is not already obvious to all of us. A good reader can relieve an instructor of as much as half his paper work, but where in a college can we find students who are both reliable and willing to be readers? In the universities there may be impecunious graduate students who have taught freshman English and who are glad to make the little money the job pays, but in the colleges these people are not available. At VMI the use of readers is forbidden. We do, however, have several student assistants who work a few hours a week for the department; the intelligent use of their time can be of great benefit. When I get the services of one, I have him do incidental typing, average my grades, straighten my files, or even double-check the footnotes in an article I am working on, all time-savers.

This list could be greatly extended, but I believe my point should be clear. We must look to our administrations for some help. If the deans of our colleges expect us to be productive scholars, they must allow us some time to devote to scholarship. We should urge that such purely administrative tasks as my placement work be absorbed by the administrative rather than the teaching staffs. We should try to get enough money in departmental budgets to hire student assistants. Moreover, we have a right to expect competent secretarial help and physical surroundings which permit concentration on the jobs we have at hand. If these ends are accomplished, I believe that most freshman English instructors will have time enough to teach their classes and no drastic changes in method will be required.

Robert K. Turner, Jr.
Virginia Military Institute

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NEW ENGLAND CEA
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Sculpture," drawing on a wealth of knowledge to illustrate the different attitudes toward the relationship of life and death from the Egyptians, through the Greeks, and down to the seventeenth century.

Man has known from remotest times that life was limited, formed, and restricted by death, but he could not believe that death meant the end of existence. The belief that the dead, who were very early identified with dreams and apparitions, can return and do either great good or infinite harm, made it necessary that they must either be rendered helpless by dismembering or burning their bodies or at least by shutting their eyes, closing their mouths, and folding their hands (origin of our own custom), or else that they must be pacified and provided with "the necessities of afterlife": food, shelter, servants, animals. Funerary statues, unmistakable replicas of the deceased (as well as their mummies), were provided in the tombs as imperishable bodies—waiting for the magic animation of the soul to enjoy the objects sealed up in the tomb from mortal eyes. Thus the emphasis is entirely anticipatory and the effect static and inorganic.

The Greek statues, on the contrary, represent an organic living being, body plus soul, primarily intended to perpetuate the past, the memory of the dead, rather than to anticipate his future with magic "afterlife insurance." The "towering oar" of Elpenor in the **Odyssey** was the forerunner of the raised biographical monument or **Stele** (which idea carried over into the Roman sarcophagus). But the anticipatory theme showed up again about 400 B. C. with the appearance of mythological figures like Hercules who had achieved immortality and of agents of the Gods helping the soul of the dead to the "Isles of the Blessed." And these motives were carried on into early Christian monuments with scenes from the Old Testament, or from the Miracles, and with angels escorting the soul to heaven.

It was the "Virtues," first appearing specifically as such in the eleventh century on the tombs of popes and saints, which reconciled these memorializing and anticipatory points of view by both glorifying the virtuous personal life of the deceased and announcing their eternal salvation. But the commemorative aspect again gained ascendency in the Renaissance with scenes of battle for military

leaders and "a lecture scene on the tombs of professors (who seem to have insisted on personal glorification at an even earlier date than did the generals)."

An interesting sidelight: from 16th century Spain came the fashion of not showing the dead in effigy lying with closed eyes on the tomb, but rather in poses of meditative wakefulness (except for the English ladies, whom it was considered safer to keep "reduced to perpetual silence.")

As humanism advanced the Virtues, which were secularizations of the angels who helped the deceased soar to heaven, were joined by "the Arts" (in the Aristotelian sense) as "Mourners" personified and bereft of their patrons. The culmination of all funerary art was in the tombs of Michael Angelo. After the seventeenth century, except for isolated examples, Professor Panofsky concluded, we must look outside the churches and cemetaries for any trace of art at all.

The Movie as Art

Robert Garis of Wellesley spoke on "Critical Judgment of Movies." Movies are hard to judge in the terms which apply to other art forms, he said, because there is no single human mind behind a movie. Even the real movie classics present problems of judgment. In the movie, there are no full creative careers to observe, no continuity of the creative artist, no individual sensibilities from which the movie comes. The impressive movies are usually dangerously mannered; there are no really "normal" movies to give stability to the form.

Professor Garis suggested that the standing of movies like those of D. W. Griffith results from "pious historicity." Actually, such works lack moral insight and intensity, and have low imaginative vitality. He stated his opinion that Orson Wells is, on the other hand, one of the genuine movie artists of our time, and especially praised his free fantasy on the subject of "Othello."

Contemporary movies are the product of a mass-production industry and have a machine-tooled surface. They are too complex and expensive to trust to artists. The current tendency to produce serious movies with an appeal to "adult" interests is especially deplorable, Professor Garis felt, because of its phoney artificiality. There is now a new steely surface with a hateful overtness of serious purpose, a mechanical use of irony and ambiguity. A pseudo-maturity has been achieved with little cost in thinking and anguish. It's "think, think all the way," but you come out exactly where you went in.

Professor Garis suggested that the current grade B movie is often more satisfactory than the serious movie because it offers the one thing the movie can do well —a representation of reality. When no point is being made and no one is trying to be anything but what he is—in the background shots for the title, for instance, or in casual glimpses of real life—then the movie succeeds in showing us the way we live. In its ability to do this the Hollywood product still has no peer, and this is the thing the movie can do supremely well.

Wallace Stevens

Arthur Berger of Brandeis spoke on "Wallace Stevens and Music." The numerous references to music in Stevens' poetry, the way his poetry demonstrates "a fixed order among three tones," and his obvious interest in aesthetics, all indicate a strong connection between his poetry and music, Professor Berger said.

Stevens wrote that "one writes poetry . . . in order to approach the good in what is harmonious and orderly." These are musical terms. For Stevens, aesthetic experience is "the application of imagination to reality, where imagination and reality merge." But what is reality in modern music?

Professor Berger maintained that the representational element in today's music is likely to be distorted or disintegrated. Music has its source in sounds heard in relation, noises heard as tone, and when it is structuralized, the structure may derive from accident as well as from reason. This irrational element in music, in poetry, and in all art is what transforms a representative medium into a presentative one. Nevertheless, the concept of the irrational provides only an inadequate explanation, as Stevens himself was aware.

Stevens was in part attracted by the thin veneer of gesture on the surface of music. "Peter Quince at the Clavier" and "The Man with the Blue Guitar" illustrate this interest, and suggest similar passages in Beethoven and Stravinsky. Also, he was influenced by the symbolists, who in turn were influenced by musical impressionism. Stevens approaches music more closely than many poets, so much so that his poetry "resists the imposition of further music upon it by a composer."

Professor Berger concluded his interesting analysis by quoting from his own program note for **Ideas of Order:** in Stevens' poems "poet and musician are identified in their quest for ordered arrangement within the realm of imagination as a mode of relief, if only momentary, from our daily experience."

Classics in Translation

Moses Hadas of Columbia discussed the problem of teaching classics in translation. He expressed the conviction that students who read the classics in English learn more than those who read in the original, and cited evidence to prove his point. He discussed the problem of selecting the authors to be included in a course and suggested as criteria sheer excellence, reputation, ideas, and teachability. There is no question at all about Homer and Plato, he said. But Horace and Pindar cannot be translated, Aristotle is not great literature, and Demosthenes is only oratory. He urged that entire works be studied, not selections (except for the historians). He urged the inclusion of Hesiod, Lucretius, Virgil, Ovid, Plutarch, Lucian, and Xenophon, and he suggested that more attention be given to the Greek romances.

The problem of which translation to use is vexing. Professor Hadas expressed admiration for the Rouse Homer translations, but called them somewhat too proletarian. He would prefer Butler to Lang, Leaf and Myers. The Lattimore translation of **The Iliad,** he said, is the best now avail-

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NEW ENGLAND CEA
(Continued from p. 5)

able. The verse translations of the Greek plays came too close to Shakespeare and the Bible, though verse is absolutely essential for Aeschylus. If the tragedies are to be treated as pamphlets on religion and politics, however, prose translations are best because they are more accurate.

It is absolutely imperative to teach books, not background, if the course is to come to life, he maintained, and freshness of approach is more important than anything else. If you dodge the book, the course becomes a fraud. For every new class you must recover the excitement of your first non-professional reading. Every author is sovereign in his own work; the teacher must fight the tendency to exploit books as documents for some other field of knowledge.

Professor Hadas suggested that a course in the classics might make clear what the heroic means—an enlargement of life, with the good and the bad equally enlarged. He suggested a tracing of the growing importance of the love story in world literature, the attempt to establish the erotic as a subject of heroic action, and the encroachment of puritanical attitudes. He also sugested that attention be paid to the origin of forms, the origin of religious ideas, and of ideas of law and nature.

New Officers

During the brief business session chaired by New England CEA president Hilda Fife of Maine, Muriel Hughes of Vermont announced the new slate of officers who were voted into office: president, Curtis Dahl, Wheaton; first vice-president, Leonard Dean, Univ. of Conn.; second vice-president, C. L. Barber, Amherst; Directors, Paul M. Cubeta, Middlebury; Bartlett J. Whiting, Harvard; Thomas H. Vance, Dartmouth; Jane W. Smyser, Connecticut College.

The committee which arranged this program was made up of C. L. Barber (Amherst), David Ferry (Wellesley), Wylie Sypher (Simmons), Donald Winslow (Boston Univ.), and Reuben A. Brower (Harvard).

L. E. H.

EDUCATIONAL TV
(Continued from p. 1)

like the evaluation ETV has received. This should be borne in mind when considering the evaluations of ETV, for they are often based upon a comparison with conventional methods. Thus if an evaluation is based upon a comparison with conventional instruction, and if ETV has certain qualities that conventional instruction does not have, then these qualities would not be evident in the evaluations.

But ETV could indirectly serve to bring about an evaluation of a teacher's purposes and methods .It is well known that a man can teach in higher education for thirty or more years without anyone—including the teacher himself—ever evaluating his teaching. Those who have engaged in ETV will note the demands it makes not only upon their teaching or communicating skills, but upon their scholarly skills as well. Many find themselves having to ask, "What am I trying to do here? What are my aims? What is the best way to achieve them?" It can be an enlightening experience to sit down with a TV director who is not a fellow teacher and to have to explain to him just what you want to accompliesh in the thirty-minute TV period coming up.

ETV makes severe demands upon the teacher, and also upon the student. A passive student will often be passive no matter where he goes. But ETV—like its commercial brother—can be absorbing and can make for increased concentration. With ETV, for example, by controlling what is seen on the TV screen, you can direct and hold your students' attention far more than you can in the conventional classroom. While some students indicate that they do not like ETV, and others indicate that they do, their performances do not seem to have any correlation with their attitudes. It is because of this increased degree of concentration, plus demands of timing, organization, a ready grasp of what you want to say, and the inability to rely upon being asked to clarify should someone not understand, that ETV instruction usually is shorter than conventional instruction, and not used as much in a school day.

But there is another aspect that may be at the heart of the question of ETV's potentialities for education. Anyone who has seen any TV at all will testify to the intimacy it can provide. Surely no one would feel that this "mechanical monster" has no educational worth, or that it would necessarily obstruct education, if he were to see a group of students engaged and involved in watching the World Series, let us say. Perhaps we teachers need more of the attractiveness of the World Series (not to be confused with "watering-down").

The intimacy that TV can afford, the sense the viewer has of being addressed personally and directly by the teacher, might make up for some of the fact-to-face values that critics of ETV claim missing from this method of instruction. ETV can expose —sometimes painfully—a teacher's shortcomings. But it can also expose a teacher's good qualities, and even enhance them and make it possible for him to put them to even better use.

It is this question of face-to-face contact that is at the heart of the questions surrounding ETV. What happens to the educational process when the TV set is interposed between teacher and student? Before we can answer that we are going to have to understand more fully what these face-to-face values are. Critics who cite

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these are not always able to specify. There sometimes is a tendency to feel that these values are present simply because teacher and student are in varying degrees of physical proximity. Or that they are present simply because the student can ask questions. But we all know that these are no guarantee of participation and attention. Of course this no proof that ETV can provide them, or provide them more often. And the absence of the dialectical exchange between teacher and student in ETV does constitute its major (I think it is the major) shortcoming. Still, an absence of such an exchange between us and Socrates does not keep us from reading Plato, and from achieving some things from our reading of Plato that we would never get from our exchange with Socrates.

Many current applications of ETV have been dictated by the lack of teachers. If it is a choice between getting Socrates by Plato and not getting him at all, we will read Plato, So too, if ETV can be the means of getting instruction that we would not otherwise be able to get, we will wholeheartedly use it. Would we also feel this way if it became a question of offering instruction to more students by our great teachers via ETV, versus conventional instruction by mediocre teachers? There is a qualitative side to the teacher shortage too.

One big reason why ETV will never take over education is economic. Schools facing explosive increases in students, and/or decreases in teachers available, may do well to look into ETV right away. But if they do not face that prospect, ETV may not be of any use to them. However, if they feel that the quality of the teacher is the most important factor in education, and that they would like to get more students under the instruction of better teachers, ETV can do this and do it well.

Any futher discussion of ETV might do well then to consider these points:

1. By itself ETV is neither good nor bad; it depends upon how it is used.

2. ETV has no universal application; it can be used for many different situations in many different ways.

3. In the great majority of cases, ETV has done as well as, if not somewhat better than, conventional methods of instruction.

4. ETV should not be adopted unless some definite advantage can be obtained: teaching more students with fewer teachers and/or with less financial expenditure; teaching the same number of students, or even fewer, in a better way (with better teachers, more instructional resources, etc.).

5. Just as some educational procedures, the seminar, for example, are not amendable to TV presentation, so too not every teacher is a TV teacher. Some teachers simply do not take to TV and should not attempt it, nor should they ever be made to do so; further, the teacher should always be the final judge of what and how he is to teach.

6. TV instruction requires more preparation than conventional methods; the usual load ratio is one TV course for two conventional courses.

7. This fact, plus the expenses of equipment and crews, makes TV instruction economically feasible (compared with conventional costs) only when something like 200 students are taught in each course.

If ETV does nothing more than lead higher education—and education generally—to evalute its aims and methods, it will have done a great deal.

Thomas G. Robischon
American International College

THE RESEARCH PAPER
(Continued from p. 2)

and on which he knows the extent of the library's holdings and the nature of the evidence. These subjects may or may not be "challenging" to the student (the mere fact that they may be on "literary" matters does not make them challenging to freshmen.)

Or the student may be allowed to pick his own subject, in the hope that he can find something that will interest him and which is within the competence of the instructor—a subject in which the instructor will recognize in the resulting paper, without special recourse to the library, any unwaranted conclusions passed off as facts, facts misinterpreted, falsehoods perpetuated and so on.

The Controlled Materials method provides an alternative to either of these. It provides a subject about which both instructor and students can know a great deal, which may be intrinsically important and exciting, and instructive far beyond what it teaches about the nature of evidence and far far beyond the development of accepted footnote form. And it can supply controversy, an essential for teaching how to find the truth by research. Not all the subjects available in controlled materials books do this, of course, but the choice is widening all the time. It is important to note that a good book can provide for many different interests. Incident at Harper's Ferry, for instance, contains material for essays on biography, history, warfare, politics, or literature.

Perhaps as important as anything is the chance the Method affords the instructor to teach the material itself. The student needs to be shown the difference between good evidence and bad, between fact and opinion, between what is trustworthy and what is not—between Colonel Lewis Washington's account of his capture and the account given by his captor. This can hardly be done without a common body of material and is usually not done at all, except in the most abstract way, when the research paper is taught conventionally. It seems to me that this study of the nature of evidence is one of the most important reasons for teaching research at all, and is worth any number of essays on propaganda analysis in the essay book.

I spoke of the instructor's increased efficiency. (Efficiency may not be quite the right word, but it goes well with the jargon words "Controlled Materials Method.") Part of this efficiency is of course his ability to know his students' material and discuss the problems inherent in it with the class.

Another aspect appears after the papers have been handed in. In the first place, the instructor can check the footnotes. He will find that most of them are wrong—not just in form, but in giving faulty reference, which he wouldn't have known if he hadn't had the sources beside him. He can see how accurate the quotations are, and mark them for correction. He can spot the many unmarked quotations or too-close paraphrases, and mark them for correction. He can see where the source has been misunderstood, or misused, or quoted out of context, or distorted, or whatever. He can check opinions cited as facts, and information from the sources masquerading as the student's own opinion. He knows whether all the available material has been used. And he knows whether a synthesis of the material has been in fact achieved.

Of course he can know all this under the conventional method, too—if he has time to look it all up in the library himself for every paper. It is probably true that the instructor's knowledge of all these matters will not improve the grades he puts on the papers, and one is sometimes tempted to say that it is impossible to know the depths of which students are capable until he has checked a set of research papers against the original sources. Most research papers are graded simply as essays—that is, for form and style only. The quality of research

(Please turn to p. 8)

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THE RESEARCH PAPER
(Continued from p. 7)

is not actually passed on. But with the Method, the instructor's corrections will be a great deal more meaningful and valuable to the student. Correction of the paper will be a means of teaching something about research rather than merely an inadequate justification of an inaccurate grade.

For the student to learn something from writing, we always tell him, he must write often; he must learn largely by trial and error. Yet in teaching the research paper we often act as if we don't really mean this. The student works mightily on one massive paper, the capstone of his writing course; he makes mistakes, some of which the teacher marks and asks him to correct between the lines, but he never has a chance to start again and get things right.

Both he and the teacher, especially the latter, are so exhausted by the whole process of writing and grading that it would be a rare student who would be willing to do, and perhaps a rare teacher who could bring himself to require, a complete recasting and rewriting of a 2500-word research paper. Yet this should be done, not by the rare student, but by nearly everyone in our ever-larger sections. It isn't, so the capstone becomes the headstone, and that's that. If the student is lucky, he thinks, he won't have to do this ever again anyhow.

Using the Method, on the other hand, it is possible to guide the student through more than one paper, restricting the first to a minute corner of the subject which can be treated exhaustively in 350-500 words. The student may even be given page numbers in his text, for this one, to force his effort into problems of organization and synthesis. Here the student will be using only a few sources, writing only a few footnotes, making only a small synthesis, and using only a normal amount of the teacher's grading time, but he will have quite enough scope to make mistakes he can learn from.

Then he can write another paper on a larger subject and do a better job on it. All students in a section can even do one of their papers on the same small topic, affording not only a chance for effective teaching of the use of materials when the themes are returned but also a chance to show how much can really be done with a limited subject if all the materials are exploited. Using the library, on the other hand, such a procedure is likely to cause impossible congestion.

Now of course there is one big objection to all this. "It doesn't get the students into the library!" Well, it doesn't get them **out** of the library clutching volumes of periodicals from the Reserve shelf or pages ripped out of the **Britannica**, it's true; but properly used it will certainly not keep them from darkening the door, and the stacks too, if that is permited.

There are two ways in which Controlled Materials students may be got into the library: First, they may be taken there by the instructor, shown around, and required to do an exercies in looking things up in reference books, the card catalog, the **Reader's Guide**, and the like. Second, they may be sent to the library to do research supplementary to the materials in their texts. For instance, the **Harper's Ferry** text is divided into eight sections, each of which concludes with topics not only for themes written from the text but for library research as well. ("Why was John Brown called 'Osawatomie Brown'?" "Prepare a short bibliography on Osborn P. Anderson," for example.) In this way the student may indeed finally get more work in the library than the one who gets his ten books from the librarian, selected by the librarian, and departs for good.

But I think the question about the use of the library, though I feel I have answered it, raises another question—one about the use of the research paper itself. Why do we do it? Why do we make ourselves such vast work, such searing eyestrain? Is it really to familiarize our students with the resources of the library? How many of them enter it again? Is it really to train them in a skill they will use to write term papers in later courses? How many of them take later courses which require term papers? Yet it is only in moments of extreme temerity or jocularity that anyone suggests getting rid of the project entirely. Is it the ritual of scholarship we like to cling to, all those lists of books, all those note-cards we never use ourselves?

I think it is more than this. The main purpose of the research project is not, in my judgment, to demonstrate the library, to drill on the MLA Style Sheet, to teach footnote mystique, or to develop a practical skill, although it may and should do all these things. I thing its main purpose is basically a liberal one—to teach the student how to organize and integrate and synthesize materials from outside his immediate world.

This is, after all, what we hope will happen in his educational experience in later courses, and will in fact be the result of his college experience as a whole. If he learns how one goes about this process in a limited field, controlled and supervised by his instructor, he will indeed have something of value in later courses and in his life, whether or not he ever looks an ibid. in the eye again.

George L. Roth
Virginia Military Institute

As an instructor of Freshman English, I am always on the lookout for that rare MS known as an A-paper. You can imagine my feelings, therefore, when a freshman presented such a rarity to me recently.

In form and in content the theme which the young scholar turned in to me was, according to my standards, well-nigh perfect; and as I perused it I thought to myself, "The writer of this paper certainly deserves an A."

But there was one thing wrong with this masterpiece of expository prose: I had composed the original theme myself.

Z. V. Hooker, II
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